

10-25-2012

Student Ensemble: Viola Studio

School of Music
Illinois State University

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Upcoming Events

10/26/12	Graduate Recital: Manh Nguyen, <i>piano</i>	7:30 pm	Kemp
10/27/12	Charles W. Bolen Faculty Recital: Adriana Ransom, <i>cello</i>	3:00 pm	Kemp
	Senior Recital, Emma Roseland, <i>soprano</i>	6:00 pm	Kemp
10/28/12	Senior Recital, Courtney Hargreaves, <i>mezzo soprano</i>	1:00 pm	Kemp
	Symphony Orchestra Concert	3:00 pm	CPA
	Senior Recital: Yvette Kovalevsky, <i>voice</i>	6:00 pm	Kemp
10/29/12	Charles W. Bolen Faculty Recital: Faculty Jazz	8:00 pm	Galleries
10/30/12	Convocation	11:00 am	CPA
	Charles W. Bolen Faculty Recital: Angelo Favis, <i>guitar</i>	7:30 pm	Kemp
11/01/12	String Students Chamber Music Recital	7:30 pm	Kemp
11/02/12	Senior Recital: Matt Kowalczyk, <i>bassoon</i>	7:30 pm	Kemp

Illinois State University
College of Fine Arts
School of Music

Viola Studio Recital

Music by Women Composers

Kemp Recital Hall
October 25, 2012
Thursday Evening
8:00 p.m.

This is the thirty-fourth program of the 2012-2013 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank you.

Morpheus	Rebecca Clarke (1886-1979)
	Abigail Dreher, <i>viola</i> Yanping Lin, <i>piano</i>
Tungsind (Tristesse), Op. 18	Mon Schjelderup (1870-1934) transcribed by Susan Pickett
	Alex Foote, <i>viola</i> Korak Lertpibulchai, <i>piano</i>
Barcarolle (1906)	Blanche Blood (late 19 th -early 20 th century)
	Justin Coyne, <i>viola</i> Érico Bezerra, <i>piano</i>
Romance	Tracey Rush (born 1955)
	Rachael Tatar, <i>viola</i> Korak Lertpibulchai, <i>piano</i>
Adagio Consolante	Clara Mathilde Fassit (1872-1948) transcribed by Susan Pickett
	Eileen Wronkiewicz, <i>viola</i> Kyle Singer, <i>piano</i>
Träumerei (1881)	Louise Le Beau (1850-1927)
	Katie Brown, <i>viola</i> Érico Bezerra, <i>piano</i>
Lullaby (1909)	Rebecca Clarke
	Matthew White, <i>viola</i> Treshani Perera, <i>piano</i>
Chinese Puzzle (1921)	Rebecca Clarke
I'll Bid My Heart be Still (1944)	
	Gillian Borth, <i>viola</i> Korak Lertpibulchai, <i>piano</i>

Chiquinha Gonzaga was born in Rio de Janeiro, Brazil and was a popular composer, pianist and conductor. Her first success was the polka *Atraente*, written in 1876 and composed for the piano as an improvisation during a 'choro' meeting. She was the first woman to conduct a Brazilian orchestra. She was famous but highly criticized by the masculine society of her time. Gonzaga is famous for works such as *Ó Abre Alas* written for the Carnival in Brazil, and theatrical works such as the operetta Forrobo dó.

Louise Aldopha Le Beau was a German composer that achieved great success during her career. Le Beau started composing when she was fifteen and made her first musical debut at the age of eighteen as a pianist. Although she made great strides in composition, she encountered great prejudice in regards to her being a woman in a male dominated field. Despite this adversity, Le Beau kept writing and in 1882, her cello pieces, Op. 24, won an international competition. After this triumph, Le Beau became more widely respected.

Träumerei, the second piece from Drei Stucke für Viola mit Clavier, Op 26, translates literally to mean a daydream. This definition comes to life immediately in the fantasy-like melodic line and the feeling of timelessness. Allow *Träumerei* to put your mind in a trance!

Elizabeth "Lizzie Rennie" Furtner was born and bred in Cape Town, South Africa. She is third generation of a family of remarkable South African professional musicians. Lizzie has a degree in viola performance from the University of Cincinnati's CCM, graduating with 4.0 summa cum laude as Valedictorian of her college. She has been a member of almost all the orchestras in South Africa and in the millennium began a freelance career embracing all styles of music. After a few years of touring and performing with the band, "Watershed," Lizzie established a solo contemporary solo act on electric 5-string viola. 2009 marked Lizzie's debut as a composer. She is currently very involved teaching music to privileged and underprivileged children in Johannesburg. The music of the 2012 feature film "Material" is her first movie score.

I was encouraged to write a work for massed violas for the 37th International Viola Congress, held in Stellenbosch, South Africa in 2009. This became *The Gathering* – my first composition. I have been "writing" for strings for years - various arrangements, orchestrations and pieces of music, even pop songs, for which I had been asked to add string parts to over the years. At the time I was listening to quite a lot of Coldplay. I was intrigued by the propulsion one could set up with repeated rhythmic grooves and patterns and the African feel of this type of musical construction. My intention with the sound of *The Gathering* was to use the viola ensemble like a band: percussive textures of rhythm section carrying the melodic lines.

Tracey Rush is the Founder and Executive Director of the North East Iowa School of Music in Dubuque, Iowa. She also formed the Dubuque Community String Orchestra for adults, which she still conducts. Tracey Rush received her B.A. at Bob Jones University and a Master's Degree from the University of Northern Iowa.

The piece Romance was written in 1978. It is written for violin, viola, or oboe, with piano accompaniment. In 1987 it was arranged for orchestra, string orchestra, or string quartet.

Mon Schjelderup originally wrote *Tungsind* for cello with piano accompaniment. Mon Schjelderup is a Norwegian composer who was born in 1870 and died on November 21st 1934. She composed *Tungsind*, which in English translates roughly to "melancholy." She has many works but only one for cello and piano. Most of her works are for orchestra, and voice with piano. The version performed today is a transcription for viola and piano.

--Program Notes Written by the Performers

Program Notes

Blanche Blood was an American violinist, violist and viola d'amore player. Blood was a performer and teacher in Chicago for many years. She received her training under Mr. Drake and was associate principal in the Drake School of Violin. The piece Barcarolle is perhaps the earliest known viola composition by an American woman.

Rebecca Clarke is a remarkable female British composer in a time where female independence was largely frowned upon. Her personal life was marred with an abusive father and many people who tried to discourage her from composing, yet her works stand out as mature and unique. Studying at the Royal Academy of Music in London and the Royal College of Music, she became an accomplished violist and took composition lessons. After her father withdrew his support, she became one of the first female orchestral musicians and toured the United States as a concert violist to make a living. Clarke spent much of her later life in the United States, moving there with the onset of WWII and meeting her husband there in 1944 in Manhattan. Clarke lived until she was 93, yet her works are relatively few. The heavy opposition she faced as a woman composer stunted her output, and many of Clarke's works remain unpublished today.

Chinese Puzzle was originally written for the violin in 1921, but transcribed for the viola a short while later in 1925. It is an extremely short piece and uses techniques like pizzicato and harmonics exclusively. Today, such a piece might be considered racially offensive for its blatant stereotyping, but in Clarke's time the English culture was fascinated with the exotic and foreign.

I'll Bid My Heart Be Still was originally written for the viola and probably for Clarke herself. Concise and yet lyrical, it is based on a Scottish border melody. Written in 1944, it is one of her last published instrumental works.

The 1909 *Lullaby* is rooted in romantic tradition, but revealing modal shadings and a folk-like quality, as heard in the pentatonic melody. A mysterious, Medieval chant-like mood is expressed along with an atmospheric quality in the middle section. This is contrasted by the outer sections. The Coda features the tune combined with an evocative countermelody in the piano.

Morpheus, written by English composer and violist Rebecca Clarke, is a composition for viola and piano. The piece was written in 1917 and the title is the name of the Greek god, Morpheus who is associated with sleep and dreams. This work expresses the impressionistic sound that Clarke had developed. In the middle of the piece you can hear the piece metamorphosing back to the familiar B flat minor from F to G-to-G sharp to A and back to B flat. The harmonies are otherworldly and airy. The cadenza is based solely on whole tone scales. Rebecca Clarke premiered *Morpheus* at Carnegie Hall in 1918 and received great praise. She listed the piece under the pen name Anthony Trent because of her self-conscious fear that it was neither the time nor the place for female composers. Despite her insecurities, the piece still survives in two versions and is an essential part of the violist's repertoire.

Clara Fassit was born in Karlsruhe, Germany on June 22, 1872. She attended Grand Conservatory and her most notable teacher was the composer Max Bruch. Fassit was mainly a teacher but also performed many concerts of her own works. She composed mostly piano and choral music, but also composed a few pieces for cello and violin. She was an avid lover of poetry and wrote it in her free time. She died on November 22, 1948 in Karlsruhe, Germany. Very little is known about Fassit because of the lack of reference in historical documents. But about 10 years ago, a linen folder containing Fassit's manuscripts and music was found in the estate of Grete Pohl. Pohl was a close friend of Fassit and it was even thought they once lived together. Since then her music has become more popular in modern performances.

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Chiquinha Gonzaga
(1847- 1935)
arranged by Francisca Aquino

Caroline Argenta, *viola*
Érico Bezerra, *piano*

The Gathering: An African Suite for Massed Violas in Six Voices

Elizabeth Rennie
(born 1969)

Arrival
Peace Hymn
Stephanie Jive
Oliver's Lullaby
The Afterparty

Illinois State University Viola Ensemble

Caroline Argenta (Master of Music in Performance, 2014)

Gillian Borth (Bachelor of Music in Performance and Bachelor of Music Ed 2013)

Kathryn Brown (Bachelor of Music Ed 2015)

Justin Coyne (College of Business 2015)

Abigail Dreher (Bachelor of Music in Performance and Bachelor of Music Ed, 2016)

Alex Foote (Bachelor of Music Ed, 2016)

Rachael Tatar (Bachelor of Music Ed 2015)

Eileen Wronkiewicz (Bachelor of Music Ed 2015)

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